



C O N T E N T S

16	<i>Bad Medicine</i>
37	<i>Blood On Blood</i>
25	<i>Born To Be My Baby</i>
48	<i>Homebound Train</i>
77	<i>I'll Be There For You</i>
6	<i>Lay Your Hands On Me</i>
31	<i>Living In Sin</i>
97	<i>Love For Sale</i>
87	<i>99 In The Shade</i>
66	<i>Ride Cowboy Ride</i>
70	<i>Stick To Your Guns</i>
59	<i>Wild Is The Wind</i>
109	<i>Notation Legend</i>

NOTATION LEGEND

8va ----- 1/2 1/2 full 1 1/2 2 full full 2 full

Bend (half step) Bend Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8va ----- 8va ----- 8va rake 8va ----- 8va ----- 8va rake

full 2 full 1/4 full rake w/bar w/bar

Compound Bend and Release (every note picked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Vibrato Bar Dive and Return Vibrato Bar Scooping

-1/2 -1/2 -1/2 8va ----- 8va ----- 8va ----- 8va ----- 8va -----

-1/2 w/bar -1/2 -1/2

4 5 7 17 15 17 15 17 15 15 17 15 17 18 17 15 (9)

Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note picked only) Ghost Note

P.M. ----- Trem. ----- tr -----

5 5 5 5 5 5 5 5 X X X X 5 5 5 5 5 7 8 5 (7 9) 7

Staccato Phrasing Choppy Phrasing (extreme staccato) Fret-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Trill (fast hammer-on/pull-off combination)

8va ----- 8va ----- 8va ----- 8va ----- 8va -----

Harm. P.H. H.H. A.H. T 3 full T

X X 12 7 7 (19) 0 12 17 15 12 4 12

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) (overtone of 5th generated) Tap Artificial Harmonic Tap-On Technique Bend and Tap-On Technique

Bad Medicine

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Moderate rock ♪ = 118

Synth: E E7 E6 E7

Gtr. I

vib. w/bar

dist. tone

TAB

7 5

fdbk.

9 2 0

E E7 E6 E7 *vib. w/bar*

5 4 6 9 2 0

A Chorus

E A5 A5
 Your love _ is like bad med - i - cine. Bad med - i - cine is
 let ring let ring
 0 0 0 0 0 0 0 0
 1 2 0 2 0 2 0 2
 (0) 3 2 0

what I need, whoa. Shake it up just like bad medicine.

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A5

E

(N.C.)E5

There ain't no doc - tor that can cure my dis - ease. _

w/wah on treble pos. Pluck w. 2nd finger.

G5

Bad medicine I

B 1st, 2nd Verses

G5

— ain't got a fev - er, got a perm - a - nent dis - ease and it' - ll
don't need no nee - dle to be giv - in' me a thrill and I don't

Rhy. Fig. 1 (4 bars)

The image shows a musical score for a guitar solo. It consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody line with lyrics underneath. The middle staff is a treble clef with a key signature of three sharps, containing a harmonic line with a double bar line and a repeat sign. The bottom staff is a bass clef with a key signature of three sharps, containing a bass line with a double bar line and a repeat sign. The lyrics are: "— ain't got a fev - er, got a perm - a - nent dis - ease and it' - ll don't need no nee - dle to be giv - in' me a thrill and I don't". The rhythm figure is labeled "Rhy. Fig. 1 (4 bars)".

G5

take more than a doc - tor to pre - scribe a rem - e - dy. I _____
 need no an - es - the - sia or a nurse to bring a pill. I got a

The musical score consists of three staves. The top staff is a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The middle staff is a guitar accompaniment in treble clef, featuring chords and a melodic line. The bottom staff is a guitar accompaniment in bass clef, featuring a bass line with fingerings indicated by numbers 1-5.

A5 G5

— got lots of mon - ey but it is - n't what I need. Gon - na
 dir - ty down ad - dic - tion that does - n't leave a track. I got a

(E5) G5

w/Rhy. Fig. 1 (2 bars)

take more than a shot to get this poi - son out of me. And
 jones for your af - fec - tion like a mon - key on my back. There

(B5) (E5)

I got all the symp - toms count 'em 1, 2, — 3. First you need, —
 ain't no par - a - med - ic gon - na save this heart at - tack. When you

wah-wah off 1/2

(bkgd) That's what you get for fal - ling in love. then you bleed,
 You get a lit - tle but it's

F#5 7 D5

and when you're on your knees, Now,
nev - er e - nough. That what you get for fal - ling in love.

B5

— this boy's ad - dic - ted 'cause your kiss is the drug, — whoa. —

C Chorus
E A5 E A5

Your love — is like bad med - i - cine, bad med - i - cine is

Rhy. Fig. 3 (8 bars)

E5/B E5 A5 E

what I — need, — whoa. — Shake it up — just like bad med - i - cine.

A5 E G5

There ain't no doc - tor that can cure my dis - ease. _ Bad,
 So let's play doc - tor, ba - by Rhy. Fig. 2 (2 bars)

A5 1. E5

bad med - i - cine. I

2. E G5 w/Rhy. Fig. 2

med - i - cine. _ It's what I want. _ Bad,

volume swell

A5 N.C. (E5)

bad med - i - cine. Ow, it's what I need.

Gtr. II Gtr. I

w/bar

D

A5

semi-harm.

 $\frac{1}{2}$

Gtr. II

P.H.

P.H.

Pitch: B

A5

w/bar

11/2

* random harm.

w/bar

11/2

A5 E5 A5 E5

bad med - i - cine, bad med - i - cine is what I ___ need _ whoa. ___ Shake it up _ just like

let ring

end Rhy. Fig. 3

1. E5 2. E

bad med - i - cine. There ain't no doc - tor that can cure my dis - ease. _ cure my dis - ease. _

let ring

G5 w/Rhy. Fig. 2 A5 E5

Bad, bad med - i - cine ___ is what I want. _

w/bar

G5 w/Rhy. Fig. 2 A5 E5

Bad bad med - i - cine. Oo ba - by, oo babe.

G5 w/Rhy. Fig. 2 A5 E5

I got - ta go I got - ta I got - ta go I got - ta med - i - cine. I got Spoken: * I

Bad bad

* out of time

N.C. (E5) synth: E E7

got - ta do it ag - ain, wait a min - ute wait a min - ute. Hold on I'm not done.

w/bar 11/2 11/2 (9/7)

E6 E7 E5

One more time. With feel - ing. Come on. All - right.

w/vol. P.S. let ring

F Chorus G5 E5 w/Rhy. Fig. 3

Help me out now. Your love _ is like

N.H.----- w/bar P.H. w/bar

full Pitch: F#

A5 E5

bad med - i - cine, bad med - i - cine is what I ___ need. _ Whoa. _ Shake it up ___ just like

A5 E5 A5 E5 Repeat and Fade

bad med - i - cine. You got the po - tion that can cure my dis - ease.

Blood On Blood

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Gtr. I tune 6th string to **(D)**

Medium fast rock ♩ = 130

Intro

N.C. (D)

gtr. I P.S. w/dist.

gtr. I D5

gtr. II acous.

G5

gtr. I P.S.

gtr. I D5

gtr. II

G5

P.S.

D5

G5

D G

friends were friends ___ for - ev - er and what you said is what you did.
 bust - ed steal - ing cig - a - rettes, well Bob - by took the rap for me.

D5

gtr. I

Well, it was me and Dan - ny and Bob - by, we
 Well, Dan - ny knew this white ___ trash ___ girl, ___ we

P.S.

G5 Bm

cut each oth - er's hands. And held tight to a prom -
 each threw in a ten. She took us to this cheap ___

A5 **B** Pre - chorus

ise on - ly bro - thers un - der - stand. ___ But
 mo - tel and turned us in - to men. ___

gtr. I P.S.

A5 Bm G5 A5

gtr. I

we _____ were _____ so _____ young. (So young.) One for all _____ and

bkgd. (So _____ young.)

gtr. II

Bm G5 A5 Bm G5

all for one. Just as sure _____ as the riv - er's _____ gon - na _____

(For one)

C Chorus

A5 G5 D5

run. Blood on blood, _____

G5

one on one. We'd

Bm A5

still be stand - ing when all was said and done.

G D5

gtr. I use Rhy. Fig. 1

Blood on blood, one on

G5

Bm

one. And I'll be there ___ for you _

The first system of music shows a vocal line starting with a whole note 'one.' followed by a melodic phrase 'And I'll be there ___ for you _'. The guitar accompaniment consists of a G5 chord (G-B-D) and a Bm chord (B-D-F-A), each sustained for two measures. The guitar part is written in a treble clef with a key signature of one sharp (F#).

A5

G

gtr. I use Rhy. Fig. 1

___ till King - dom come. Like blood on

The second system of music shows a vocal line with a melodic phrase '___ till King - dom come.' followed by 'Like blood on'. The guitar accompaniment consists of an A5 chord (A-E-G) and a G chord (G-B-D), each sustained for two measures. The guitar part is written in a treble clef with a key signature of one sharp (F#).

1.

D5

blood. ___

The third system of music shows a vocal line with a melodic phrase 'blood. ___'. The guitar accompaniment consists of a D5 chord (D-A-E-G), sustained for two measures. The guitar part is written in a treble clef with a key signature of one sharp (F#).

2.

D5

Well, blood. ___

gtr. III Solo

w/dist. tone and chorus effect

full

The fourth system of music shows a vocal line with a melodic phrase 'Well, blood. ___'. The guitar accompaniment consists of a D5 chord (D-A-E-G), sustained for two measures. The guitar part is written in a treble clef with a key signature of one sharp (F#). The solo section is marked 'gtr. III Solo' and 'w/dist. tone and chorus effect', and is followed by a 'full' section.

G5

Bm

8va

P.H.

full

full

full

full

pitch: E

A5

N.C. (G5)

gtr. I use Rhy. Fig. 1

P.H.

full

full

full

D5

full

full

G5

Bm

full

A

N.C. (G5)

gtr. I use Rhy. Fig. 1

8va

full

full

full

full

D Interlude

D5 G5 N.C. (G5)

8va. gtr. I Rhy. Fig. 1

D5 Dsus D G

gtr. II

E Verse

G D

Now Bob - by he's an up - town law -

Dsus D G

yer, and Dan - ny he's a med - i - cine man. Oh

D Dsus D G

me, I'm just a sing - er in a long haired rock and roll

gtr. II

S.D. x D5

band. Through the years and miles ____ be - tween ____ us it's been a

gtr. I

G5 Bm

gtr. I

long and lone - ly ____ ride. ____ But if I got that call ____ in the

A5

dead of the night ____ I'd be right by your side. ____ Blood on

D5 G D

blood. ____ Like blood on blood. ____

G D

yeah. Just like blood. ____

G D

yeah.) Blood on blood. (Blood on blood. ____) Like blood. ____ (Just like blood ____)

G

Bro - thers. ____ Like blood on

gtr. I P.S.

D5 G5

blood, ____ one on one. We'd

Bm A5

still be stand - ing when all ____ was said ____ and done.

gtr. I Play Rhy. Fig. 1 D5 G5

Blood on blood, ____ one on one.

Bm

And I'll be there ____ for you ____ 'till King - dom

A5 N.C. (G5) D5

gtr. I use Rhy. Fig. 1

come. Like blood on blood.

G5 D5 G5

gtr. I use Rhy. Fig. 1

Yeah! Blood on blood.

D5 G5

gtr. I

Like blood on blood.

D5 G5

gtr. I use Rhy. Fig. 1

Blood on blood.

D5 G5

gtr. I use Rhy. Fig. 1

Blood on blood

gtr. I use Rhy. Fig. 1 D5

Blood on blood

Born To Be My Baby

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Intro

Medium Rock ♩ = 132

F♯5

D5

Two, three, four! Na na na na na na, na na na na na.

Gtr. I

dist. tone

T
A
B

7 9/11
7 7
5 7/9

E5

A5

E5

F♯5

Na na na na na na, na na na na na. Na na na na na na,

9 2 4
7 0 0

D5

N.C. (E5)

na na na na na.

flanger

full

7 9/11 2 2 3 3 4 4 5 (5)
7 7 2 2 4 4 4 (4)
5 5 7/9

F#m **D**

guitar tacet

Rain - y night ___ and we worked all day. We both got jobs ___ 'cause there's

E

bills to pay. ___ We got some - thing they can't ___ take a - way; ___

A 1st. 2nd. Verses

D **A** **D** **F#m** **N.C. (F#m)**

our ___ love, ___ our ___ lives. ___ Close the door, ___ leave the
hold me close, ___ bet - ter

Rhy. Fig1 (six bars)

P (1st. Verse)
f (2nd. Verse)

(D)

cold out side. I don't need noth - ing when I'm by your side. ___
hang on tight. Buck - le up, ba - by, it's a bump - y ride. We're

(E) **Asus** **(A)**

We got some - thing that - 'll nev - er die; ___ our ___ dreams, ___
two kids hitch - ing down the road of life, ___ our ___ world ___

B Pre-Chorus

(D)

(F#m)

F5

G5

A5

our pride. My heart beats like a drum (all night) flesh to
our fight. If we stand side by side (all night) there's a

* Rhy. for Gtr. I on D.S. only

F5

G5

A5

F5

flesh, one to one (and it's al - right.) And I'll nev - er let go 'cause there's
chance we'll get by (and it's al - right.) And I'll know that you'll live in my

A5

Esus

E5

some - thing I know deep in - side.
heart 'till the day that I die.

You we're
'Cause you we're

P.M.

C Chorus

A5

F5

G

born to be my ba - by and ba - by I was made to be your man.

C5 B5 A5 F5

_____ We got some - thing to _____ be - lieve _____ in, ev - en if we

Gtr. I

G5 A5 F5 C

don't know where _____ we stand. _____ On - ly God would know _____ the rea -

Gtr. I

A5 G5

sons but I bet He must of had _____ a plan. _____ 'Cause you we're _____

Gtr. I

A5 F5 G5

born to be _____ my ba - by. and ba - by I was made to be _____ your _____ man. _____

Gtr. I

1. A5 (F#m) w/Rhy. Fig. 1(6 bars)

_____ Light a can - dle, blow the world _____ a - way. _____

Gtr. I

(D) (E)

Tab - le for two _____ on a T. V. tray. It ain't fan - cy, ba - by, that's _____ O. K., _____

Gtr. I

N.C.

(A)

(E)

2. C5

Gtr. II

our time, our way. So

full

4 4 2 3 2 0 1 5 4 2

D Guitar Solo

A5 F5 G5 C G/B

full full rel. full

10 8 9 8 10 12 8 10 10 10 10 (10) 8 10 10

A5 F5 G5

1/2 1/2 1/2

13 10 4 4 5 5 7 7 9 9 12 12 12 12 10 12 12 12 10 12 12 10

A5 F5 G5

P.S.

1/2 1/2 1/2

12 10 12 9 12 (0) 19 19 (10) 17 19 19 19 19 19 17

C5 G5 A5

15 15 17 15 17 19 17 20 17 15 17 15 17 15 17 15 17 15 17 15 17 14 19 12 1

F5 G5

D.S. al Coda (Lyric 1)

P.H. 8va P.H. -1 1/2 -5th

And my heart

full full P.H. -1 1/2 -5th full 20 20 17

Pitch: G

Coda

A5 A5 F5

Gtr. I: ♦

____ You were ____ born to be ____ my ba - by, and ba - by I was

Gtr. I:

2 0 7 0 7 3

G5 A5

made to be ____ your man. Na na na na na na,

F5 G5 C5 G/B

na na na na na, na na na na na na na na na na

A5 F5 G5 C G/B

Repeat and Fade

Na na na na na na na, na na na na. Na na na na na na, na na na na na.

4th times:

5 9 5 5 3 5 5 3 5 3 5 5 3 5 5 3 5 5

Homebound Train

Words and Music by Jon Bon Jovi and Richie Sambora

Intro Fast rock ♩ = 208

Gtr. I N.C.(E)

rubato
w/slide
w/train sounds

T 7 9 8 10 12 15 7 9 8 10 10 12 12 12 10 12 8 9 9

A

B

a tempo
drum fill

19 2 5 5 4 0 3 5 5 4 0 4 0 3 5 5 4 0 4 0 3 5

5 4 0 4 0 3 6 5 4 0 4 0 3 5 5 4 0 4 0 3 5 5 4 0 4 0 3 5

Whoo, whoo. Rhy. Fig. 1 Rhy. Fig. 2(2 bars)

2 5 5 4 0 3 5 5 4 0 4 0 3 5

A 1st, 2nd Verses

w/Rhy. Fig. 2

w/Rhy. Fig. 1

w/Rhy. Fig. 2

1. When I was just a boy ____
2. ____

the dev - il took my
that I've been

w/Rhy. Fig. 3

w/Rhy. Fig. 2

hand, took me from my home, ____ made me a man. _
gone. I've been ev - 'ry - where, ____ now I'm head - in' home. _

Gtr. I D5 A5 (E)
7 7

w/Rhy. Fig. 2

So don't talk to me ____ a - bout sym - path - y, _
Been a lot of girls, ____ but there's a wom - an I

end Rhy. Fig. 2

____ now. 'Cause you can't dance if you take a chance _
know. ____ She don't take no plane, bet - ter take a train _

Gtr. I use lead Fig. I 2nd time 1st time:



____ on your ro - sa - ry ____ now. I'm go - in' _
____ 'cause I like it real ____ slow.



Lead Fig. 1


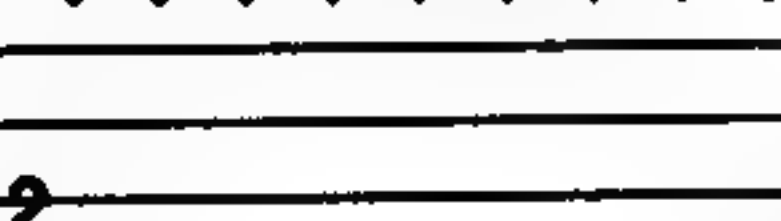


P.H.

T
A
B

all the way back home. _____

P.H.  

Gtr. I  w/bar -11/2 -11/2  1

P.H.  vib. w/bar  N.H. -11/2 -11/2  vib. w/bar  1

2 5 (5) 0 5 4 0 4 0 3 5

* Omit bars between asterisks 1st time
Pitch: A

1st time: 

Who. _



Gtr. I  A5 



On that

5 4 0 4 0 3 5 5 4 0 4 0 3 5 5 4 0 4 0 3

N.C. (E)
w/Rhy. Fig. 2 (3 bars)


home - bound train. _

Gtr. I  w/bar  -4th

N.H.  w/bar  -4th

5 4

B Chorus

A5  

end Rhy. Fig. 2

I'm go - in' down, down,

5 4 0 4 0 3 0

Gtr. I use Rhy. Fig. 4 2nd time
 D.S. use Rhy. Fig. 8

down, down, down. _____ on D.S. Yes I am. _____

Gtr. I w/bar 11/2 1
 N.H. 11/2 vib. w/bar 1
 5 (5) 6 5 4 0 4 0 5

w/Lead Fig. 2 (2nd time) w/Rhy. Fig. 2 (next 2 bars)

Gtr. I A5 2nd time
 On that home - bound

Gtr. I w/bar 1 w/bar 5th
 harm. 1 5th
 5 (5) 5 4 0 4 0 9 0

Gtr. I use Rhy. Fig. 5 2nd time
 D. S. Rhy. Fig. 9

Rhy. Fig. 4

w/bar 1/2 4th
 4th
 T A B 2 0 (2) 0

Rhy. Fig. 8

N.H. -1/2 w/bar +2
 N.H.
 T A B 5 5 (5)

Lead Fig. 2

full
 T A B 15 12 15 12 12 14 12 14 14 14 12 14 12 12

Rhy. Fig. 5

w/bar slow dive
 T A B 5

Rhy. Fig. 9

w/bar -4th
 N.H. -4th
 T A B 5 4 5 (5)

w/Rhy. Fig. 3

w/Rhy. Fig. 2(4 bars)

end Rhy. Fig. 7
w/Rhy. Fig. 2(4 bars)

end Rhy. Fig. 2
w/Rhy. Fig. 7 (4 bars)

E5
end Rhy. Fig. 7

end solo drum, bass groove only

semi-harm.

I'm on my way, _____ I'm head - in' home _

bkgd. (I'm on my way, _____)

full

12 14 14 12 14

to be with my ba - by.

(Here I come. _____) (She's the one. _____)

w/Lead Fig. 4

Where I be - long. _____ Com - in' down the track, _

_____ (Gon - na get me some. _____)

Lead Fig. 4

full

15 (15) 12

T
A
B

w/Voc. Fig. 1

— now. See, I done my time. — (Oh, yes I have. —)

(Round the track. —)

I'm go - in' back, — now, to that home of mine. —
(She'll be mine. —)

w/Rhy. Fig. 10 (next 6 bars)

Well here I come — ba - by. (Here I come. —)

(She'll be mine. —)

Rhy. Fig. 10 (2 bars)

Vocal Fig. 1

Whoo, whoo —

Here I come, __ ba - by. Here I come b - ba - by, ba -
__)
(Ba - by ba - by.)

by, ba - by ba - by, wow! _____

7 5 2 5 2 0 2

D.S. al Coda

w/bar Full

Full

(2) 0 3 0 0 3 0

Coda

ba - by. Whoo, whoo!

5 4 0 4 0 3 5 0 5 4 0 4 0 3 5

Whoo, whoo.

5 4 0 4 0 3 5 0 5 4 0 4 0 3 5 0

Words and Music by Jon Bon Jovi and Richie Sambora

Words and Music by Jon Bon Jovi and Richie Sambora

N.C. (D)

gtr. I and sitar

pedal D

vol. clean tone

pedal D

vol. clean tone

7

9

12

12

T

A

B

5 7 7 9 9 12 12

[illegible]

A

1st Verse

The musical score is written for guitar and voice. The key signature is D major (two sharps). The guitar part features a melodic line in the upper register, a sustained chord in the middle register, and a distorted tone in the lower register. The voice part consists of a single line of lyrics. The guitar part is marked with 'gtr. II', 'dist. tone', and 'vib. w/bar'. The lyrics are 'I guess this time you're really leaving'. The guitar part is marked with 'Em' and '12'.

(G)

D

The musical score is written for three parts: Treble, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "I heard your suitcase say good-bye." The Treble part has a melody with lyrics underneath. The Bass part has a melody with lyrics underneath. The Piano part has chords indicated by numbers (7, 9, 12) and accidentals.

D5 Em

And as ____ my bro - ken heart ____ lies bleed - ing,

vib. w/bar

7 5 0

14 12 12 12

G D

you say ____ true love ____ it's su - i - cide.

(14 12 12 12)

10 10 5 7 5 5

Em

You say you've cried a thou - sand riv - ers, ____

rake

N.H.

(3 7)

12 12 12 12 12

0 0 2

G D

but now you're swim-ming for ____ the shore.

7 9 9 7 9 7 7 7 10 12 10 5 5 7 5

7 9 9 7 9 7 7 7 10 12 10 5 5 7 5

0

Em

You left me drown - ing in my tears, _____

N.H. -----

3 3 vib. w/bar

N.H.-----

5 5 7 7 7 12 12 12 12

G A7

and you won't save me any - more. I'm

N.H. ~~~~~

w/bar

N.H. ~~~~~

12 9 7 5 7 7 9

§

B Chorus

N.C. (A)

D5/A

gtr. II

pray - in' to God you'll give me one more chance girl. I'll be

9 9

Bm F#5 G5

there for you. These five words I swear to you. When you breath I wan - na be the

A5 C5 G5 D5/A

air ____ for you. I'll ____ be there for you. I'd live and I'd

Bm F#5

die for you, I'd steal the sun from the sky for you.

To Coda ♯

G5 A C5 G5

Words can't say what a love can do. I'll ____ be there for

1. D5/A

you. I know you know ____

gtr. I

5 7 7 7 9 9 9 12 12 11

C 2nd Verse

Em G

we've had ____ some good times. ____ Now they have

gtr. II N.H.

gtr. II N.H.

12 12 12 12

(11) 0 3 5

D

their own hid - ing place. Well, I ____ can

Em

pro - mise you ____ to - mor - row, ____

N.H. 8va

N.H.

G A5

but I ____ can't buy ____ back yes - ter - day. ____

let ring

G5

And ba - by you know my hands are dir - ty, bkgd. (Oh, wo - man you know my hands are dir -

A5

but I want - ed to be your Val - en - tine.

ty)

gtr. II

Bm

I'll be the wat - er when you get thirst - y ba - by.

G

When you get drunk, I'll be the

A5

gtr. II

wine.

Whoa you.

gtr. III Solo

w/dist. full

12

2. D5

to B

D Guitar Solo

Bm

The first system of notation consists of a treble clef staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff contains a bass line with fret numbers (9, 7, 9, 9, 9, 7) and a 'full' dynamic marking. A bar line is present after the first measure of the bass staff.

G5

A5

The second system of notation continues the solo. The treble staff features a melodic line with a half note and a quarter note. The bass staff has fret numbers (7, 7, 7, 7, 7, 9, 7) and 'full' dynamic markings. A bar line is present after the first measure of the bass staff.

D5

The third system of notation continues the solo. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff has fret numbers (10, 10, 7, 9, 7, 9, 7) and 'full' dynamic markings. A bar line is present after the first measure of the bass staff.

B5

G5

The fourth system of notation continues the solo. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff has fret numbers (9, 11, 9, 7, 7, 9, 11, 9, 12, 12, 11, 11, 9, 4, 2, 4, 9) and 'full' dynamic markings. A bar line is present after the first measure of the bass staff.

A5

The fifth system of notation continues the solo. The treble staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff has fret numbers (7, 10, (10), 7, 9, (9), 7, 9, 9, 9, 7, 9, (9), 7, 9, 7, 5, 7, 5, 9, 7, 10, 9, 7, 9, (9), 7) and 'full' dynamic markings. A bar line is present after the first measure of the bass staff.

A5

G5

I was - n't there _____ when you were hap -

bkgd. (I was - n't there to

A5

py, and I was - n't there _____ when you were down _

make you hap - py) _____

D5

Bm

child. _ Did - n't mean to miss _ your

gtr. II

let ring

gtr. II

G

birth - day ba - by. I wish I'd seen you blow _____ those can - dles out. _

semi harm. vib. w/bar

A5

D.S. al Coda

Ah _____ ooh.

15

Coda

E5 C#5

I'll be there for you. These five words I swear to you. _____ When you

A5 B5 D5 A5

breath I wan-na be the air _____ for you. I'll _____ be there for

E5 C#5

you. I'd live and I'd die for you. I'd steal the sun from the sky for you.

A5 B5

Words can't say what a love can do. I'll _____ be

D5 A5 E5

there for you.

(2nd time) (Whoa. _____)

gtr. III

11 13 11 9 11 13 11 14 14 13 13 9 11 9 7 9 11 9 12 12 11 11

C#5 B5 A5

Whoa. Whoa

B5 D5 A5

2nd time rit. -----

E5 (E)

gtr. I
w/sitar

Lay Your Hands On Me

Words and Music by Jon Bon Jovi and Richie Sambora

Moderate rock ♩ = 96

preamble

N.C. (A5)

First system of musical notation. It includes a piano part with a treble clef and a 4/4 time signature. The piano part features a series of eighth notes in the right hand and a single note in the left hand. Above the piano part, there are guitar parts for Gtr. I and Gtr. II. Gtr. I has a treble clef and a 4/4 time signature, with a series of eighth notes in the right hand and a single note in the left hand. Gtr. II has a treble clef and a 4/4 time signature, with a series of eighth notes in the right hand and a single note in the left hand. The guitar parts are labeled with 'w/dist. tone' and 'A.H. 8va'. There are also bass lines for T, A, and B, with a treble clef and a 4/4 time signature. The bass lines are labeled with 'A.H.' and '1 1/2'. The system is marked with 'fade in' and 'w/synth effects'.

Second system of musical notation. It includes a piano part with a treble clef and a 4/4 time signature. The piano part features a series of eighth notes in the right hand and a single note in the left hand. Above the piano part, there are guitar parts for Gtr. I and Gtr. II. Gtr. I has a treble clef and a 4/4 time signature, with a series of eighth notes in the right hand and a single note in the left hand. Gtr. II has a treble clef and a 4/4 time signature, with a series of eighth notes in the right hand and a single note in the left hand. The guitar parts are labeled with 'G5' and 'N.C. (G5)'. There are also bass lines for T, A, and B, with a treble clef and a 4/4 time signature. The bass lines are labeled with 'A.H.' and '1 1/2'. The system is marked with 'Hey!' and 'string noise w/delay'.

Third system of musical notation. It includes a piano part with a treble clef and a 4/4 time signature. The piano part features a series of eighth notes in the right hand and a single note in the left hand. Above the piano part, there are guitar parts for Gtr. I and Gtr. II. Gtr. I has a treble clef and a 4/4 time signature, with a series of eighth notes in the right hand and a single note in the left hand. Gtr. II has a treble clef and a 4/4 time signature, with a series of eighth notes in the right hand and a single note in the left hand. The guitar parts are labeled with 'N.H.' and 'w/delay'. There are also bass lines for T, A, and B, with a treble clef and a 4/4 time signature. The bass lines are labeled with 'N.H.' and 'w/delay'. The system is marked with 'Hey!' and 'vol.'.

Hey! Hey! Hey!

A D G D

15 19 19 19 15 15 16 17

A D G D

Hey! Hey! *Sp. : It's given to me to free your body. w/effects* *But you gotta free your mind.*

5 5 0

A

So Come on. *bkgd. Hey!* Hey! Hey! Hey!

N.H. w/bar

* N.H. w/bar

7 7 0 (6) 0

* 7th fret only.

Intro
N.C. (A5) A D/A

1.2.: Lay __ your hands on __ me, lay __ your hands on __ me,
bkgd. 2. Ooo _____ Ooo _____

Am7 D/A A 1. 2.

lay ___ your hands on ___ me. ___
lay ___ your hands on ___ me. ___

P.S.

A 1st Verse D5 C5 D5 N.C. (C5) G5 D5 C5 D5

Gr. I Come on! Rhy. Fig. 1 (4 bars) Huh!

⑥ = D

N.C. (C5) G5 D5 C5 D5 N.C. (C5) G5

If you're read - y, I'm will - ing and a - ble. Help me

w/Rhy. Fig. 1

D5 C5 D5 (C5) G5 D5 C5 D5

lay my ___ cards out on the ta - ble. You're mine ___ and I'm yours for the tak -

(C5) G5 D5 C5 D5 (C5) G5

ing. Right now the rules we made are meant for break - ing. ___

B Pre-chorus

G **D**

1. What you get ain't al - ways what you see ____ but sat - is - fac - tion is guar - an -
 2. Ev - ry thing you want is what I need ____ your sat - is - fac - tion is guar - an -

G

teed. They say what you give is al - ways what you need. ____ So ____
 teed. But the ride don't nev - er ev - er come for free, ____ no. ____

F **G**

if ____ you want me ____ to lay ____ my hands on ____ you; ____
 If ____ you want me ____ to lay ____ my hands on ____ you: ____

C Chorus

D5 **G5** **F5** **G5** **D5**

Gr. I \diamond

bkgd: Lay ____ your hands on ____ me, lay ____ your hands on ____ me, lay ____ your hands on ____ me. ____
lead: Lay ____ your hands on ____ me, lay ____ your hands on ____ me. ____

D. S. al Coda

D5 C5 D5 N.C. (C5) G5

show you how _ to fly and nev - er ev - er come _ back down. _

2 3 3 2 3 3 2 0 5 3 5 3

Coda

D Guitar Solo

Musical score for guitar solo, measures 1-4. The score is written for a single guitar part. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord (D5/A) and a whole note chord (D5). The second measure contains a whole note chord (D5/A) and a whole note chord (D5). The third measure contains a whole note chord (D5/A) and a whole note chord (D5). The fourth measure contains a whole note chord (D5/A) and a whole note chord (D5). The score is marked with a guitar solo icon.

[illegible]

D5 Cadd9 D5 F5 F#5

N.C. (G) (D)

(G)

(F/A) (G/A) (D/A)

oh. _____

What - cha got - ta do _____ is _____

bkgd. Vocal Fig. 1 (4 bars) (G/A)

lay 'em on me. Well come on come on come

bkgd. Lay _____ your hands on _____ me, lay _____ your hands on _____ me

(F/A) (G/A) (D/A)

on. E - ve - ry - bod - y's gon - na help me now. _____

lay your hands on me. _____

w/bkgd. Vocal Fig. 1 (4 bars) (G/A)

I can feel the peo - ple sing. I can feel my

tr ~~~~~

(0 2) 0

(F/A) (G/A) (D/A)

heart say - in'. If you want it _____ come on _____ babe, come on _____ now,

let ring

5/7 0

D5 G5


Gr. I ♦

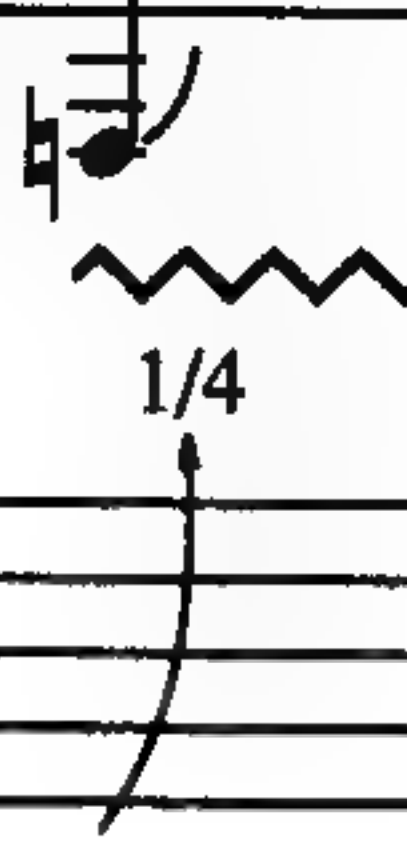
bkgd. 1.2. Whoa, _____ whoa, _____

2. All you got - ta do, _____

F5 G5 D5 }

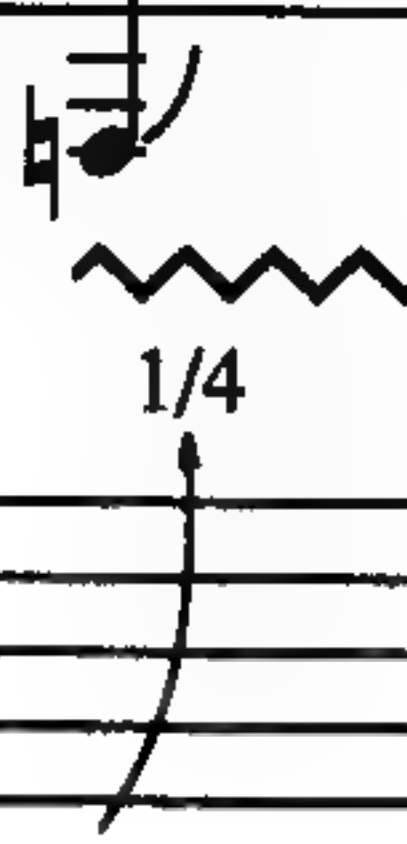
lay ___ your hands on ___ me. ___ If you want me to ___ yea.
 lay ___ your hands on ___ me. ___ Now lay em' back

Gtr. I 



w/bkgd. Vocal Fig. 1 (next 6 bars)
 N.C. (D) (G/D)

Now work it down, ___ on fur - ther on ___



(F) (G/D) (D)

___ now. Lay - ay - ay - ay ___ yea. ___



(G/D) (F)
 band out

Lay ___ your hands on ___ me. ___



Living In Sin

Words and Music by Jon Bon Jovi

Intro

Moderate Rock Ballad ♩ = 84

N.C. (D5 addB)

1st. Verse

(E5)



I don't need no li - cense to



sign on no line. And I don't need no preach - er to tell me you're mine.

Amaj9

Emaj9



I don't need no dia - monds, I don't need no ___new bride. I just need you ba - by to

Gtr. I ac.



E5

* Gtr. II:

w/bar 4 th



look me in the eye.

Well, I



* elec. - w/ dist.

w/bar -4 th



know they have a hard ___time and your dad - dy don't ap - prove. But, I don't need your dad - dy tell - ing

B Pre - chorus

us what we should do. Now there's a mil - lion quest - tions I could ask a - bout our lives, __ but I
is it all right to hold you and kiss your lips good night? __ But, I

G5 A5

C Chorus

on - ly need one an - swer to get methrough the night. __ So, I __ say } ba - by can you tell me just
pro - mise it for - ev - er if you sign it on the dot - ted line. __ Oh

G5 A B E5

Gr. II:

where we fit in? I call it love __ they call it liv - ing in sin. __
bkgd. (liv - ing in

A5 E5 A5 E5 N.C. (B)

Is it you and me or just this world _ we live _ in? We're liv - ing on love, __ they say we're
sin.)

C#5 A5 E5 A5 E5

(B)

A

liv - ing in sin. ____ Hoh ____ oh oh. ____ Is it right _

w/bar - 4th

2 2 1 2 2 2 4 2 4 5 4 5 (4 5)

D 2nd. Verse

1. E5

Gtr. II:

____ for both ____ our par - ents who fight it out ____ most nights, ____ then

pray for God's ____ for - give - ness when they both turn out the lights? Or

A5

wear that ring of dia - monds when your heart is make of stone? You can

E5

talk but still say noth - ing you stay to - geth - er but a - lone. ____ Or

E Guitar Solo

2. A E5 A5 E5

w/bar -4th w/Rhy. Fig. 1

Come on! gtr. III solo: P.H.

w/bar w/bar w/dist, delay (Appx. 150ms. 30% fdbk.) 1/2 1/2

12 9 14 9

Pitches: C# D E

A5 E5 N.C. (B5) E5 P.H. 15ma (Both notes) w/bar -4th

9 12 12 9 9 7 7 9 12 12 9 9 7 7 11 12 w/bar -4th

Pitch: B

A5 E5 A5 E5 N.C. (B5) 8va P.H. 8va P.H. P.H.

(5) 19 19 19 17 16 17 16 12 full P.H. (7) 5 7 5 6 7 P.H. full P.H.

Pitch: E Pitches: F# to G# F#

Rhythm Fig. 1

Gtr. II: E5 A5 E5 A5 E5 N.C. (B)

E5 A5 E5 N.C. (B)

9 9 9 2 9 9 9 1 2 2 2 4 2

7 7 7 0 7 7 7 0 7 7 7 0 0 0

9 9 9 2 9 9 9 1 2 2 2 4 2

7 7 7 0 7 7 7 0 7 7 7 0 0 0

F Out Chorus

A5

E

Hey ba - by can you tell me just

Gtr. I use Rhy. Fig. 2

full 19 19 10 17 16 7

w/bar -4th fdbk

where we fit in? I call it love, they call it liv - ing in sin. And

Gtr. II: Rhy. Fig. 2 Gtr. III w/bar 4th

(7) (7) 4th

Amaj9

E

is it you and me or just this world we live in? We're liv - ing on love, or are we

Gtr. I:

2 4 2 0 0 0 1 2

Rhy. Fig 2

Gtr. I:

E


4 4 0 0 0 0 1 2

T 0 0 1 2

A 0 0 1 2

B 0 0 1 2

E5

Gtr. II   w/bar -1 1/2 

liv - ing in ___ sin? I don't know just where we fit in. _____

E5 A5 E5

Gtr. II: 1st. time use Rhy. Fig. 1

Spoken: Sometimes it scares me. 2nd time sin.)

Gtr. II: 2nd. time:

A5 E5 N.C. E5

_____ I don't know I _____ don't know where to be - gin, _____ I don't know

A5 E5 A5 E5 N.C. *Repeat and Fade*

where we fit in, _____ liv - ing in sin, _____ yeah. _____ Ah _____
(Liv - ing in

Love For Sale

Words and Music by Jon Bon Jovi and Richie Sambora

Moderately ♩ = 152
Intro

out of time in time

Gtr. I: acous

Spoken: Hit me, yea al - right. *mp*

T
A
B

E7

bass in

A7

B7

E7

A7

B7

A

1st Verse

Well, I woke up this morn - ing I

A7

rolled out of bed. ____ I felt like this dog ____ who's been kicked in the head. ____

B7

Checked out my mail ___ there was this let - ter that read, ___ it said, "Love for sale.

E7

Love for sale", I picked up the phone, _ ev - 'ry - one I could. I let my

A7

B7

fin - gers do the walk - in through the tel - e - phone book. _ You can't catch a fish ___ if you

ain't got the hook. _ I said, love for sale. Love for sale. Well,

B Bridge

A7

E7

send up a sig - nal and throw me a line. ____ Some - one ex - plain ____ "this fun - ny

A7

Val - en - tine." ____ It might not be leg - al but it sure ain't a crime ____ be - in'

C 2nd Verse

B7

E7

one step from cra - zy be - in' two steps be - hind. ____ I called lieu - ten - ant Co - lum - bo from my

T. V. set. ____ I've tried the Dat - ing Game, ____ I have - n't found her yet. ____ I'm

B7

E

ho - pin' that she's look - in' like a Pent - house Pet. _____ Love for sale.

D Guitar Solo

A

Love for sale. Gtr. I solo:

E7

A7

B7

(Spoken:) One more time.

A9 **E9**

A7

B7

Well we been

end solo

E 3rd Verse

E7 **A7**

liv - in' to - geth - er for three years, _____ two hours twen - ty min - utes, may - be

B7

four hun - dred beers. _ You see you can't shop for love _____ when you're shop - pin' at Sears. _

E7

Love for sale. Love for sale I guess I learned my lesson, it was

A7

eas - y to see. My old la - dy, she played this joke on me. ____

B7

I nev - er looked ____ where I for - got it to be. ____ There was love for sale.

E7

Love for sale. Love for sale. (Spoken): (Hey

A7

B7

Jon) Love for sale. (You got some love for sale man?) (Uhuh) Love for sale. (My old lady

The first system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "Jon) Love for sale. (You got some love for sale man?) (Uhuh) Love for sale. (My old lady". The bottom staff is a guitar line in treble clef, showing fret numbers: 2, 0, 2, 0, 2, 0, 2, 0, 4, 2, 4, 2.

E7

locked it up.) (Your old lady really do that to you?) Love for sale.

The second system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "locked it up.) (Your old lady really do that to you?) Love for sale.". The bottom staff is a guitar line in treble clef, showing fret numbers: 4, 2, 4, 2, 2, 4, 9. There are also wavy lines indicating bends or vibrato on the notes.

F Guitar Solo

E7

A7

(rest spoken): That's alright I'll play some blues for you. I got the blues.

The third system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "(rest spoken): That's alright I'll play some blues for you. I got the blues.". The bottom staff is a guitar line in treble clef, showing fret numbers: 15, 0, 0, 9, 8, 10, 8, 10. There is a "full" annotation pointing to the 15th fret.

B7

P.H. 8va P.H. full

The fourth system of music consists of two staves. The top staff is a guitar line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "P.H. 8va P.H. full". The bottom staff is a guitar line in treble clef, showing fret numbers: 12, 14, 14, 12, 14, 12, 13, 12, 12, 12, 12, 15, 12, 14, 12, 15, 12.

Pitch: E to F#

E7

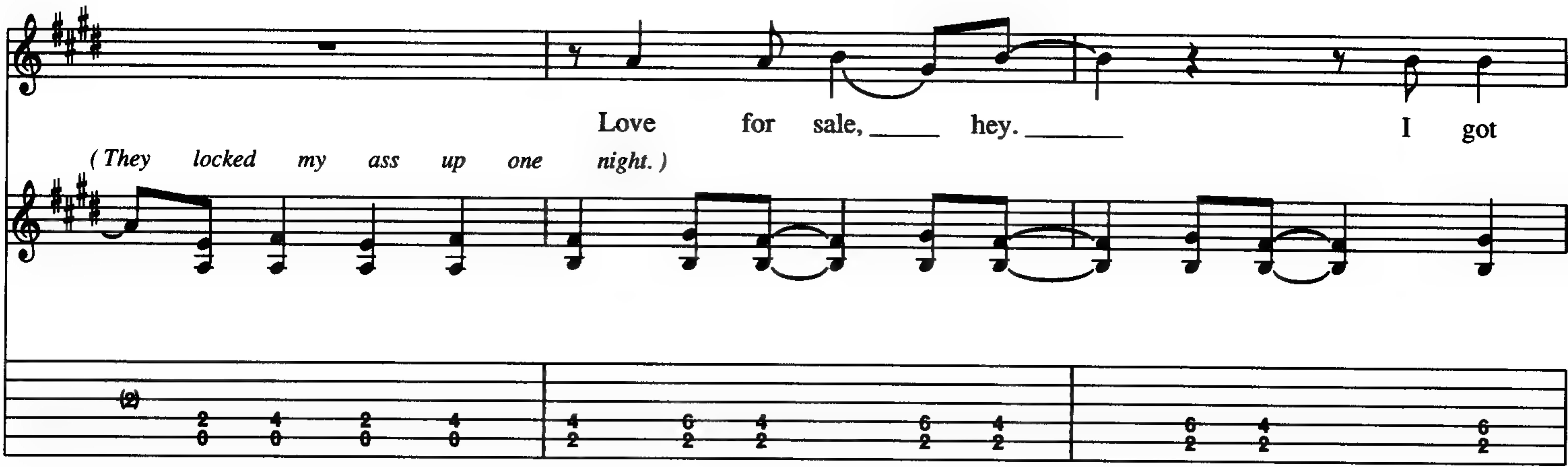
5 1/2

The fifth system of music consists of two staves. The top staff is a guitar line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "5 1/2". The bottom staff is a guitar line in treble clef, showing fret numbers: 15, 12, 14, 12, 15, 12, 15, 12, 14, 12, 15, 12, 14, 14, (14), 12, 14, 12, 13, 14, 12, 14, 12, 14, 14, 14, 12, 14, 14, 12, 13.

B7

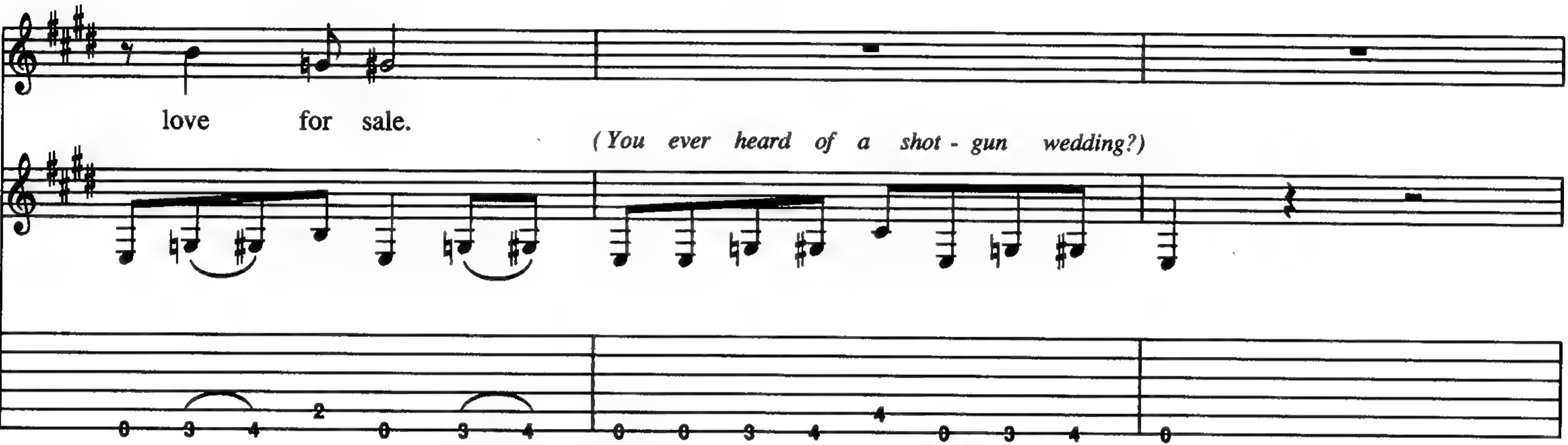
Love for sale, hey. I got

(They locked my ass up one night.)



E7

love for sale. (You ever heard of a shot-gun wedding?)



A

B7

ah ha ha ha is that what that was? That was a shot gun wedding



E7

right here I'm on it. Somebody give me a drink



(Harmonica Solo)

E9

A9

Oh, get back, man.

B9

E7

E9

Oh,

A7

Oh

Rich?

What bro'.

I gotta go.

E7

How come, man? I gotta go home. ha ha ha.

[illegible]

B7

home, man. Just lets, let's just, just let's say the records done, OK?

P.M.-----

E7

99 In The Shade

Words and Music by Jon Bon Jovi and Richie Sambora

Moderate Rock ♩ = 130

Intro

B \flat 5 C5

Ah, _____ ah. _____

gtr.I:

mf P.M. w/dist.

T
A
B

The Intro section consists of three staves. The top staff is a guitar solo in 4/4 time, starting with a B \flat 5 chord and ending with a C5 chord. The middle staff is a vocal line with two 'Ah' notes, each followed by a long horizontal line indicating a sustained note. The bottom staff is a bass line with fret numbers (1, 3, 5) and muting marks (x) for the first two measures, and then a sequence of notes with fret numbers (1, 3, 5) and muting marks (x) for the next two measures.

B \flat 5/D bass

Ah, _____

The second part of the Intro consists of three staves. The top staff is a guitar solo in 4/4 time, starting with a B \flat 5/D bass chord and ending with a B \flat 5 chord. The middle staff is a vocal line with one 'Ah' note followed by a long horizontal line. The bottom staff is a bass line with fret numbers (1, 3, 5) and muting marks (x) for the first two measures, and then a sequence of notes with fret numbers (1, 3, 5) and muting marks (x) for the next two measures.

C5

A Verse

1. I

ah. _____

Feel I'm burn - ing up _____

2. sun goes down, _____ that's when the

f

The Verse section consists of three staves. The top staff is a guitar solo in 4/4 time, starting with a C5 chord and ending with a C5 chord. The middle staff is a vocal line with two '1. I' notes, each followed by a long horizontal line, and then two 'ah.' notes, each followed by a long horizontal line. The bottom staff is a bass line with fret numbers (1, 3, 5) and muting marks (x) for the first two measures, and then a sequence of notes with fret numbers (1, 3, 5) and muting marks (x) for the next two measures.

with fe - ver but the fire's ____ feel - ing real -
 street heats up. ____ Se - ño - ri - ta Mar - gar - it - a fills your

ly good ____ to - night, ____ and it's al - right. ____
 emp - ty cup to - night. ____ She'll make you feel so ____ right. ____

(C5) gtr. I w/Rhy. Fig. 2 (2nd time only) C5

'Cause I'm gon - na see Sa - ha - ra Jack ____ and Sun -
 Ha, ha. A good time here ____ don't cost ____

pitch: D to E E pitch: E pitch: F to G

C5 Bb5

Rhy. Fig. 1

P.H. 8va

Rhy. Fig. 2

pitch: F

- tan much Sal - ly. Some - bod - y tells me e - ven
mo - ney. Just a lit - tle sweet talk in' and a

Tom - my's com - in' down to - night if Gi - na, says it's al -
pret - ty na - tive hon - ey and (Spoken): you're set for life, or one hell of a

right. night. I'm gon - na see those se - ño - ri - tas ly - in'
I could see those sons of beach - es out there (Ah,)

un - der the sun. Then they're greas - in' it up with their
liv - in' it up in the surf and the sand. Man that
(ah) (ah)

ster - e - os on. You know I want to be their blank - et just to
life ain't so tough. So get me in the ac - tion let me

F5 **G5**

tell ev - 'ry girl, "Hey, ba - by, you're the one. Whoa, _
 tell ev - 'ry girl she's the one. _
 (ah) (ah)

T.H. gtr. I
 gtr. II vib. w/bar

7(19) 8(20) 7(19) 8(20) 8 9 10 11
 7 8 9 10

B Chorus

Bb5 **F5** **C5** w/Voc. Fig. 1 (D.S. only)

_ tell the boys I'm on my way. _

gtr. I 8va. P.H. (2)
 gtr. I P.H. full full

Bb5 vib. w/bar **F5** **C5**

gtr. I

I got the ra - di - o blast - in' in my old man's Chev - ro - let. _
 (cranked)
 D.S. only

6 5 5 7 5 3 1

Rhy. Fig. 4 **Bb5**

T 6 6 5 5 3 5 3
 A 3
 B 1

w/Voc. Fig. 1 (D.S. only) gtr. I w/Rhy. Fig. 4 (2nd time only) B \flat 5 F5 gtr. I

I got a part - y in my pock - et and you

P.H. 8va

P.H. full full

(5) 9 5 7 5 5 6 6 5 5 3 9 1

C5 w/Voc. Fig. 1 (D.S. only) B \flat 5 gtr. I

know I just ___ got paid, ___ and I'm

gtr. I

P.H. 8va

P.H. full full

semi-harm.

(5) 9 7 5 7 7 5 5 6 5 5 7 5 3 1

to Coda \oplus B \flat 5

feel - in' fine, ___ it's nine - ty - nine in the shade. ___

gtr. I

6 6 x x 6 6 x x 6 x

C5

When the

semi-harm. P.H. 8va

semi-harm. P.H.

w/bar -5th

w/bar -5th

(9) 12

pitches: G \sharp x G

ty - nine in the shade. _____ Oh I'm

gtr. I

C5

feel - in' fine, ___ it's nine - ty - nine in the shade, _____

Bb5 F5

C Guitar Solo

Rhy. pattern A gtr. I

C5

gtr. II solo: (Spoken)

w/delay appx. 800 ms.

full 12 12 12 12 12 12 12 13 13 13 13 13 15

and I can al - most taste it. Look out get hot.

F5 Bb5

P.H.

full 12 12 12 12 12 12 12 13 13 13 13 15 13 15 15 15 15

P.H.

pitch: F

F5

C5

First system of musical notation. The top staff shows a guitar-style fretboard diagram with notes marked by 'x'. Below it are three staves. The first staff contains a whole rest. The second staff contains a melody starting with a wavy line and a half note. The third staff contains a bass line with notes 10, 8, 6, 9, 5, 5, 8, 7.

(whistle)

w/Rhy. Pattern A

Second system of musical notation. The top staff shows a guitar-style fretboard diagram with notes marked by 'x'. Below it are two staves. The first staff contains a melody with many trills (T) and ties. The second staff contains a bass line with notes 0, 19, 12, 0, 19, 12, 0, 20, 20, 17, 0, 19, 12, 0, 15, 15, 12, 0, 19, 12, 0, 20, 20, 17, 0, 19, 12, 0, 15.

F5

Third system of musical notation. The top staff shows a guitar-style fretboard diagram with notes marked by 'x'. Below it are two staves. The first staff contains a melody with many trills (T) and ties. The second staff contains a bass line with notes 15, 12, 0, 19, 12, 0, 20, 20, 17, 0, 19, 12, 0, 15, 10, 12, 11, 12, 11.

B \flat 5

F5

Fourth system of musical notation. The top staff shows a guitar-style fretboard diagram with notes marked by 'x'. Below it are two staves. The first staff contains a melody with many trills (T) and ties. The second staff contains a bass line with notes 10, 12, 11, 11, 11, 10, 12, 11, 11, 11, 11, 12, 13, 11, 12, 11, 19, 11, 19, 14, 7.

8va
P.H.P.H.
1/2pitch: F \sharp to G

G5 (B \flat 5)

8va. P.H. loco

Nine - ty - nine,

pitch: F \sharp to G * pick each note

(F5) (C5) B \flat 5

gtr. I T.H. T.H.

nine - ty - nine. Nine - ty - nine nine - ty - nine in the shade. ____

1(19) 9(15) 3(15) 3(15)

(F5) C5 D.S. al Coda

gtr. I T.H. T.H.

Nine - ty nine, nine - ty nine, nine - ty nine in the whoa, ____
bkgd. (Shade ____)

1(13) 3(15) 3(15) 2(14)

Coda C5
Voc. Fig. 1 (2 1/2 bars)

(Nine - ty nine, nine - ty nine in the shade) ____

And don't you know I'm

nine in the shade) ____

Bb5

F5

C5

feel - in' fine, ____ it's nine - ty nine in the shade. ____
(in the shade)

Bb5

Well I get a lit - tle ac - tion.
(Ah,)

8va
P.H.

w/bar

4th

P.H. w/bar

4th

pitch: G

F5

C5

Well I get a lit - tle
(ah,)

sun ____
(ah.)

Ah, ah.

(1) 1 5 5 3 3 5 3

3 2 2 5 5 2 5

B♭5

I'm gon - na find a se - ño ri - ta
(Ah,)

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B♭). It contains the lyrics "I'm gon - na find a se - ño ri - ta" and a vocalization "(Ah,)". The middle staff is a piano accompaniment line in treble clef, featuring a melodic line with a key signature of one flat. The bottom staff is a guitar line in treble clef, showing fret numbers: 3, 3, 2, 0, 2, 2, 3, 1 in the first measure, and 1, 5, 5, 3, 3, 5, 1 in the second measure.

F5

C5

I'm gon - na get real warm. Hah.
(ah,) (ah.)

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains the lyrics "I'm gon - na get real warm. Hah." and vocalizations "(ah,)" and "(ah.)". The middle staff is a piano accompaniment line in treble clef, featuring a melodic line with a key signature of one flat. The bottom staff is a guitar line in treble clef, showing fret numbers: (1), 1, 5, 5, 3, 3, 5, 3 in the first measure, and 3, 2, 2, 5, 5, 2, 5 in the second measure.

B♭5

I feel _____ o - k. I'm
(Ah,)

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains the lyrics "I feel _____ o - k. I'm" and a vocalization "(Ah,)". The middle staff is a piano accompaniment line in treble clef, featuring a melodic line with a key signature of one flat. The bottom staff is a guitar line in treble clef, showing fret numbers: 2, 1/2, (2), 0, 2, 1/2, (2), 0, 2, 1/2, (2), 0, 3, 1 in the first measure, and 1, 5, 5, 3, 3, 5, 1 in the second measure.

F5

C5

Repeat and Fade

on my way 'cause it's sum- mer time ____ and I just ____ got paid.____
(ah,) (ah.)

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains the lyrics "on my way 'cause it's sum- mer time ____ and I just ____ got paid.____" and vocalizations "(ah,)" and "(ah.)". The middle staff is a piano accompaniment line in treble clef, featuring a melodic line with a key signature of one flat. The bottom staff is a guitar line in treble clef, showing fret numbers: (1), 1, 5, 5, 3, 3, 5, 3 in the first measure, 3, 2, 2, 5, 5, 2, 5 in the second measure, and 3, 3, 2, 5, 2, 2, 3, 1 in the third measure.

Ride Cowboy Ride

Words and Music by Captain Kidd and The King of Swing

Moderately ♩ = 108

A Chorus

G C

Ooh. Ride cow - boy, ride,

gtr. I acous.

T A B

D G C D

who, through the back door to heav - en to the oth - er side. I want to

G C D G C

know the dan - ger of a kiss at mid - night. Ride, cow - boy ride.

Verse

[illegible]

D G C

through the back door to heav - en to the

D G C

oth - er side. ____ I want to know ____ the dan - ger of a

D G A7 D

kiss at mid - night. ____ Ride, cow - boy ____ ride. ____ Whoo, ____ ho, ____

D Verse G Em C

so you wan - na be a cow - boy.

bkgd. (Ooh ____) (Ooh ____)

D G Em

Ride, ride, ride. _____

Spoken: (I wan - na be a) (Ooh _____)

Spoken: (I

C D G

wan - na be a big. shot.)

(Ooh _____) (Ooh _____) (Ooh _____)

Ba - by, come on. _____

Em C D G

Ride, ride, ride. _____

(Ooh _____)

Stick To Your Guns

Words and Music by Jon Bon Jovi, Richie Sambora and Holly Knight

Intro

Moderately fast ♩ = 144

D/F# G D/F# G

Rhy. Fig. 1

gtr. I

f w/dist.

T A B

D/F# G D/F# G

gtr. I out
gtr. II

D

12 str. acous.

T A B

G A Bm A

let ring -----

T A B

G D/F# A

let ring -----

T A B

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A 1st 2nd Verses

D G

1. So you want to be a cow - boy,
2. So you want to be the big time,

(2nd time:)

D A D

well, you know it's more than just the ride. _____
some peo - ple gon - na drag you down. _____

Guess you got to know the
There's no liv - in' in the

G D w/Lead Fig. 1 (1st time only) A

real thing, if you're gon - na know the oth - er side. _____
back seat, if you're gon - na drive through town. _____

let ring

Lead Fig. 1
gtr. III *

T 7 7 10 7 10 10 8 8 8 10 10 12 10 9 10 12 9

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B

* mandolin arr. for gtr.

D G

Ain't no - bod - y rid - in' shot - gun in the
 And when you pray for in - de - pend - ence, hey boy — you bet - ter

D A D/F# G

world to - night. _____
 stand your ground. _____

gtr. II out
 gtr. I

And when you spit you bet - ter mean it.
 You got to give it all you got now

D/F# G D/F# G

You got to make 'em all be - lieve it
 or you might get shot down. Fight

A5 G5 A5

gtr. I

if you're gon - na be the one, _____
 hard till the bat - tle is won, whoa. _____
 whoa. _____

B Chorus

gtr. I \diamond D5 G5 A5

Stick to your guns, _____ ain't no - bod - y gon - na

Bm A5

hurt you ba - by. _____ You can pull the trig - ger, but on - ly if you

gtr. I vib. w/bar

D5 A5 D5

gtr. I \diamond

have to. Aim from the heart. __

gtr. I w/P.M.-----

G5 A5 Bm A5

gtr. I \diamond

Some will love and some will curse you ba - by. _____

gtr. I

And you can go to war but on - ly if you have to,

P.H. 

gtr. I 

1. 3. D G

it's on - ly if you have ____ to.

w/gtr. II

To Coda \diamond

A G 2.

D.S. only: Stick to your guns. ____ it's on - ly if you

gtr. II

C Guitar Solo

gtr. III G Bm

have to. ____

gtr. I Solo

full full full

D/F# G
w/Rhy. Fig. 1 (7 bars)

Well you know that I been through it.

17 14 14 14 15

I got the scars that prove it. _____ You fight

D/F# G

hard the bat - tle is yours, whoa. _____

D/F# G G5 A5

Coda Whoa, oh, oh, oh.

D5 G5 A5

5 6 2 5 2

Stick to your guns. _____

G5

5 6 2 5 2

Repeat and Fade

Wild Is The Wind

Words and Music by Jon Bon Jovi, Richie Sambora, Desmond Child and Diane Warren

Moderate rock ♩ = 108

Free time

Intro

Gtr. I * acc. gtr.
(Em)

The intro features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Below the staff are three bass lines labeled T, A, and B, representing the treble, auxiliary, and bass strings respectively. The T line has fret numbers 7, 7, 8, 7, 12, 12, 12. The A line has fret numbers 9, 9, 9, 9, 9, 12. The B line has fret numbers 0, 0, 0, 0, 0.

* tap strings above soundhole to produce "chiming" notes.

This system continues the guitar part with a treble clef staff and a key signature of one sharp. It includes triplets and slurs. The bass lines T, A, and B have fret numbers: T (12, 12, 10, 8, 12, 8, 8, 10, 12, 17, 15, 13, 12, 10), A (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0), and B (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0). The system ends with a chord change to Am7 and G/B.

This system continues the guitar part with a treble clef staff and a key signature of one sharp. It includes a triplet, a slur, and a tap at the 12th fret. The bass lines T, A, and B have fret numbers: T (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0), A (7, 8, 10, 12, 10, 8, 10, 7, 8, 7, 8, 7, 12, 12, 12), and B (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0). The system ends with a chord change to Cmaj7.

* Tap at 12 fret

This system continues the guitar part with a treble clef staff and a key signature of one sharp. It includes a triplet, a slur, and a tap at the 12th fret. The bass lines T, A, and B have fret numbers: T (12, 12, 7, 7, 7, 7, 5, 5, 5, 5, 5, 5, 5, 5), A (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0), and B (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0). The system ends with a chord change to Em.

This system continues the guitar part with a treble clef staff and a key signature of one sharp. It includes a triplet, a slur, and a tap at the 12th fret. The bass lines T, A, and B have fret numbers: T (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0), A (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0), and B (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0). The system ends with a chord change to D.

A 1st, 2nd Verses
Em w/Rhy. Fig. 2 (2nd time)

G

1. I tried _____ to make _____ you hap - py. _____
2. You need _____ some one _____ to hold _____ you, _____

Lord knows I've tried _____
some - bod - y to

1st time:

let ring

D

N.C. (C)

(G)

_____ so hard _____ to be _____
be there night _____ and day, _____

what you hoped that I _____ would _____ be. _____
some - one to kiss your fears _____ a - way. _____

Rhy. Fig. 2

(Em)

(G)

let ring

Tablature for Rhy. Fig. 2 (Em) and (G):

String	(Em)	(G)
T	12 0 12 10 10 8 0	8 10 0 5 0 5 5 12 0 12 10 10 8 0
A		
B		

(D)

(C)

(G)

Tablature for Rhy. Fig. 2 (D), (C), and (G):

String	(D)	(C)	(G)
T	8 9 0 9 5 8 0	12 0 12 10 0 9 0	10 0 10 8 5 0 5 0
A			
B			

Em

G

— I gave — you what — you want - ed. God could - n't give —
 — I just — went on — pre - tend - ing. Too weak, too proud, —

D

F5

— you what — you need. — You want - ed more from me — than I could
 — too tough — to say — I could - n't be the one — to make your

Gtr. II
elec.

w/dist.

A5

G5

ev - er be. — You want - ed heart and soul, — but you did - n't know ba - by. — }
 dreams come true. — That's why I had to run, — though I need - ed you, ba - by. — }

Gtr. I

B Chorus

C5 G5 A5 F5

Wild, _____ wild is the wind _____ that takes me a - way _

Gtr. II

C5 G/B A5 F5 C5 B5 A5 G5

_____ from _____ you. Cold is the night _____ with - out _____ your _____ love _____ to see _____ me through. _

Gtr. II

F5 G5 C5 G5

_____ And ba - by _____ wild, _____ wild is the wind _

Gtr. II

1. A5 F5 C5 E5 F5 G5 A5

_____ that blows through my heart. _____ Wild _ is the wind. _

Gtr. II

Rhy. Fig. 1 (2 bars)

vib. w/bar

F5 G5 A5 F5 B5 A5

Wild _ is the wind. _ You got - ta un - der - stand, _

Rhy. Fig. 1 (2 bars)

G5 A5

ba - by, wild _ is the _ wind. _

N.H. N.H.

2.3. A5 F5 C5 G/B A5 F5 C5 E5

that blows through my heart _ to - night, that tears us a - part. _

w/Rhy. Fig. 1 (next 6 bars)

Wild _ is the wind. _ Wild _ is the wind. _

You got - ta un - der - stand, _ ba - by,

C Guitar solo

F5 G5 A5
w/Rhy. Fig. 1 (6 bars)

To Coda ♯

G5

wild _ is the _ wind. _

wild, _ wild _

D.S.
Gtr. II

Gtr. III solo

full

full

rel.

F5

G5

A5

F5

G5

A5

8va

full

G5

F5

May - be a bet - ter man _ would live and

8va

Gtr. II

full

A5

G5

die for you. Ba - by, a bet - ter man would nev - er say good - bye to you. Ba - by,

Coda

A5

F5
w/Rhy. Fig. 1 (6 bars)

G5

A5

wild wild is the wind.

Gtr. III

full

full rel.

F5

A5

G5

F5

G5

A5

Wild is the wind.

8va.

full

full

full

G5

A5

Repeat and Fade

Whoa yea yea yea yea yea yea yea yea.